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ART OF COUNTERPOINT
BY
HOMER A. MORSE

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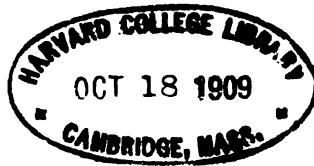
THE
ART OF
COUNTERPOINT

BY
HOMER A. NORRIS

AUTHOR OF
*PRACTICAL HARMONY ON A
FRENCH BASIS*

BOSTON
H. B. STEVENS COMPANY

Mus 327.13



Warren A. Locke,
Cambridge

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To
A. A. L.

PREFACE.

The author's aim has been to make Counterpoint a delightful study, and to adapt the same to our modern harmonic system.

It is hoped that the appeal to the eye, and to the instinctive sense of proportion, may suggest to the student a parallel between the pure lines of classic art and polyphonic music. In the art of music, the eye and the ear should be good friends.

As much as possible, all rules have been given in the first chapter in order to determine at the beginning what may, and what may not, be done. This settled, the student's aim is to achieve an art-product.

Subjects have been prepared in which symmetry of outline, and satisfying musical phrase, are of primary importance.

The "plea," beginning on page 40, contains all other necessary matter.

THE AUTHOR.

BOSTON, May 5, 1899.

INTRODUCTION.

By counterpoint is meant a part or parts, moving against another part or parts, with each of the parts of equal melodic individuality. The part to which is added the counterpoint, is called the subject.

Strict counterpoint is a combination of notes in which triads in root position and first inversion only are employed, and in which no unprepared dissonance except passing notes, and no chromatic chords are introduced. In the "Additional Exercises" these restrictions are somewhat modified, to bring counterpoint into more intimate association with modern harmony. They are more difficult than the regular exercises, and may be used or omitted, together with the "notes," according to the judgment of the teacher.

DEFINITIONS.

Perfect consonances: The unison, the perfect fifth, the perfect octave.

Imperfect consonances: The major and minor thirds, and sixths.

Dissonances: All the other intervals.

Diatonic: Music confined wholly to notes corresponding to the signatures, i.e. without any alteration by sharp, flat, or natural.

Chromatic: Applied to notes not corresponding to the signature, i.e. changed by sharp, flat, or natural.

Cadence: A more or less definite close of a musical thought.

Modulation: The art of passing from one key to another.

Capital Letters designate major keys; small letters, minor keys.

Recommended that a stub pen be used, and that the subject be always written in red ink.



THE ART OF COUNTERPOINT.

STRICT COUNTERPOINT.

CHAPTER I.

FIRST ORDER: MAJOR MODE.

A subject is provided, to which the student adds another part (counterpoint) either above, or below, in notes of the same value. The subject and counterpoint together, are to outline a triad. The first and last notes should suggest the chord of the tonic. When above, the counterpoint may begin on the root, the third, or the fifth, and may close on any one of these intervals. When the counterpoint is below, it may begin on either the root, or the third. It should always close in root position.

Between the first and the last notes any consonance may be used. Thirds and sixths more clearly define chords than do unisons, octaves, or fifths.

Contrary motion is stronger than similar motion, and should be preferred, but not at the expense of a flowing melody.

Similar motion to a perfect consonance is forbidden.

In the following, the two notes suggest chords founded on degrees of the scale designated by the numerals underneath:

Ex. 1.

I VII IV I III IV I VII I

Note that these implied chords stand only in root position, or in first inversion. In strict counterpoint no second inversion is employed, and no two notes should be used which unmistakably suggest a second inversion.

In the following :

Ex. 2.

the notes marked suggest the second inversion of the chord of C. These two notes *may* be employed, as in example 1, but not near the close. In example 1, these two notes may as naturally stand for a chord on the third degree, in first inversion. Experience alone will enable one to determine where these notes may be used.

Triads may be suggested either in root position, or first inversion, on any degree of the scale except the seventh degree. The triad on the seventh degree may stand in first inversion only.

All seconds, fourths, sevenths, and ninths are forbidden.

The tritone is to be avoided *only* in the succession from the fifth degree to the fourth degree, and from the fourth degree to the third degree, in root position :

Ex. 3.

The following rules refer to melodic intervals taken in the counterpoint.

No chromatic interval, or augmented interval, or any seventh, or any ninth, is allowed. The only diminished interval allowed is the diminished fifth from leading-tone to fourth degree, or *vice versa*:

Ex. 4.

It is generally true that when the interval of the diminished fifth

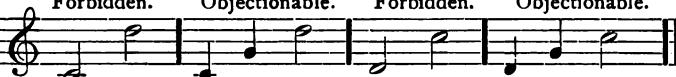
is taken melodically, the next note should be within the limits of this fifth :

Ex. 5. 

NOTE. The progression of these two notes, the leading-tone and the fourth degree, should receive the most careful attention from the teacher. To allow the fourth degree to ascend when preceded by the leading-tone, as the older treatises on counterpoint do, violates a rule which the study of harmony sets forth as of the greatest possible importance.

A forbidden interval is nearly as objectionable when taken by two skips, as when taken by one :

Forbidden.	Objectionable.	Forbidden.	Objectionable.
------------	----------------	------------	----------------

Ex. 6. 

In all orders of counterpoint the skip of the octave may be used to great advantage ; it relieves the counterpoint from monotony, and often simplifies a difficulty. Mozart is quoted as saying that when puzzled in contrapuntal work, he either made the skip of an octave, or made a rest.

Skips in one direction, arpeggio-like, should be avoided.

The counterpoint may cross the subject if by that means a more flowing melody be gained, but not for more than two notes.

A note should not be repeated consecutively, but the note may be taken in another octave.

All counterpoint should, unless otherwise specified, be written for voices, and should rarely exceed the limits of a tenth.

It is usually better not to skip in the counterpoint when there is a skip in the subject.

When the second degree of the scale occurs near the close, followed by its tonic, it will usually be best for that tonic to be taken which lies nearest this second degree :

Ex. 7. 

The counterpoint should be continued in one general direction until the skeleton of a musical thought has been outlined ; in other

words, a zigzag counterpoint should be avoided. A slight deviation in the other direction does not alter the general contrapuntal line. In the following passages, the flow of the melody is in one direction, although modified at the places marked:

SAINT-SAENS.

Ex. 8.

BACH.

The subject will usually close on the tonic, preceded by the second degree. When below the counterpoint, this note on the second degree should be considered the third of a leading-tone triad. The counterpoint above should be the root, the third, or the fifth of the leading-tone triad.

The best cadence forms are the following:

Ex. 9.

With the subject above, the next to the last note should be regarded as belonging to dominant harmony. The best cadence forms are:

S.

Ex. 10.

There is so much to suggest, with so little material to work with, that the first order is the most difficult of all orders. We urge the student to confine himself to this first order till he can

write it with facility. It is only fair to admit that the results will be of little musical worth. We give two examples illustrating the rules set forth:

S.

Ex. 11. { 

Ex. 12. { 

EXERCISES.

Each of the following required versions should be different.

The subjects may be found on the last pages of the book.

Write a counterpoint above subject No. 1, for soprano voice.

Transpose the subject to key of E, alto voice, writing a counterpoint below for bass voice.

Transpose the subject to key of B, bass voice, writing a counterpoint above for soprano.

Transpose the subject to key of A, for soprano, writing a counterpoint below for alto voice, beginning with unison.

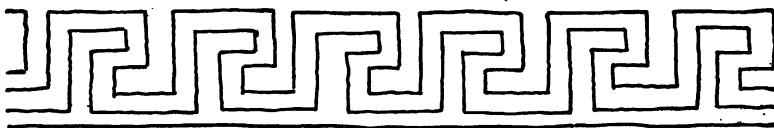
Transpose the subject to key of G, bass voice, writing a counterpoint above for alto voice.

Transpose the subject to key of F, alto voice, writing a counterpoint below for tenor voice.

This character:  should be employed for the tenor voice and written on the third space. A note on this space sounds middle C.

The following notes have the same pitch: 

Write six counterpoints to each of the following subjects: Nos. 2, 3, 4, 5, 6, 7 and 8; three above and three below each, changing the key for each version. In all exercises, the note in the counterpoint should be a note of the same value as the note in the subject.



MINOR MODE.

No modulations should be introduced. There will be an instinctive tendency to modulate to the relative major. The third degree of the minor scale should always be considered a first inversion of the tonic:

Good. Possible.

Ex. 13.

The two notes marked under "good," unmistakably suggest the chord of α , while those under "possible" are ambiguous. In the latter, the two notes more naturally suggest the chord of C. When the version at "possible" is used, it should be immediately followed by notes which re-affirm the original mode. The laws governing tonality are today of as much importance in the study of counterpoint, as in the study of harmony.

In the descending melodic minor scale, the seventh degree is one whole step below its tonic:

Ex. 14.

When this descending note comes in the bass, it should never be accompanied by the fifth above, as that interval leads to a modulation to the relative major:

Ex. 15.

It should usually be accompanied by a sixth. Sometimes it may be accompanied by a third; in such a case it should be followed by notes which re-affirm the original mode. This is another instance where tonality is in question, and is relatively the same as example 13.

The diminished fifth between the subject and the counterpoint may be taken on the second degree:

Ex. 16.

The skip of the diminished seventh, the diminished fourth, and the augmented second may occasionally be introduced. The diminished fourth should rarely be introduced except as a progression *downwards* to the leading-tone. The augmented second should never be employed except as an *ascending* interval leading to the tonic. The following properly introduces all these exceptional intervals:

Ex. 17.

NOTE. The reason for the admission of the augmented second as an ascending interval, but not as a descending interval, is because modern harmony has so trained the ear to the necessity of a leading-tone that it is today comparatively easy to sing. The same interval descending is much more difficult.

EXERCISES.

Write counterpoint to the following subjects: Nos. 9, 10, 11, 12, and 13, following the general directions regarding transposition, use of voices, etc., given for exercises in the major mode.

Thus far, all subjects have begun on the tonic, and closed on tonic preceded by the second degree. A subject may begin on a note which may be made an interval of either the chord of the

tonic, or of the dominant. The next to the last note should be a note which may be made an interval of either the chord of the dominant, or of the leading-tone.

When the subject is below, with the notes leading-tone, tonic, in succession, the leading-tone should be the third of the dominant triad. When above, it may stand for leading-tone triad, or dominant.

The last chord should always be tonic, in root position.

Counterpoint Nos. 14, 15, 16, and 17.

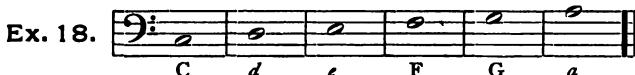
ADDITIONAL EXERCISES.

MODULATION. MAJOR MODE.

The following subjects introduce modulations to the so-called nearest related keys.

NOTE. The author employs the term "nearest related key" to designate certain key relationships which traditional theory has considered nearest related. The term is to a degree misleading, because one has only to examine modern music to become convinced that there is an intimate connection between all keys.

These keys may be established by the diatonic notes of the scale signature. If the subject is in C, modulations may be made to G, e, a, F, and d. The tonic triad of each of these keys may be established by notes in the diatonic scale of C:



The key of the seventh degree is excluded because its tonic minor demands an F sharp, and its tonic major, both an F sharp and a D sharp; neither of these notes occurs in the scale of C. Of these five keys, those of the subdominant and its relative minor are the most remote, and should be used sparingly.

NOTE. The key of the subdominant demands a note which destroys the leading-tone of the principal key, while the relative minor of the subdominant destroys both the leading-tone and the tonic.

In the following illustration, modulations are made to nearly related keys. It will be seen that the counterpoint may anticipate a modulation which later is affirmed in the subject:

Ex. 19. {

S. .

Counterpoint subjects 18 to 21 inclusive.

MODULATION: MINOR MODE.

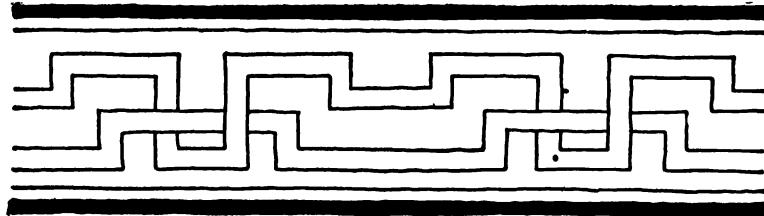
Modulations from the minor mode should, for the present, be made to the nearest related keys only. If the subject is in *a*, modulations may be made to C, F, *d*, and *e*. The relative major is the most natural modulation, and the other keys, if introduced at all, should, as a rule, be reached after first modulating to C, and using this as a bridge, over which to pass to the other keys.

In the following exercises the student should keep in mind that:
 The counterpoint may anticipate a modulation;
 No chromatic interval is to be used;
 A major close may be introduced.

EXERCISES.

Counterpoint subjects 22 to 27 inclusive.

The letters above these subjects signify keys to which modulations may naturally be made.



CHAPTER II.

SECOND ORDER: MAJOR MODE.

Except at the first and last measures, two notes are written in the counterpoint against one in the subject.

A rest usually, although not necessarily, precedes the first note of the counterpoint. This helps give to each part that individuality and strength which are characteristic of all good part-writing; and it destroys at the beginning a tendency to give to the counterpoint an accompanying, apologetic, lagging-after-the-subject, quality.

The first note of the counterpoint should (with one exception) always form a consonance with the subject. A *consonance* may be skipped to, or from.

The second note in the counterpoint may be either a consonance, or a dissonance. A *dissonance* (with one exception) should be taken and left diatonically.

In the first order, when the next to the last subject note is in the bass, and is the second degree of the scale, it always stands for a leading-tone triad. In the second order, the latter half of this note should stand for a leading-tone triad, but the first half may, or may not, belong to that harmony:

or

Ex. 20. { S.

The musical example consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains a dotted half note followed by a half note. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It contains a half note followed by another half note. A brace on the left groups both staves, and the label "Ex. 20." is placed to the left of the brace. The word "S." is centered above the bottom staff, and the word "or" is centered above the top staff.

When this subject note is above, both notes in the counterpoint should represent dominant harmony:

Ex. 21. { S.

Dissonances give more virility than do consonances, and the second of the two counterpoint notes should preferably be a dissonant passing note.

The unison and the octave, on account of their shorter duration, may be introduced more often in this order than in the first.

In general it is preferable to use but one chord to each note of the subject. This may be done by making the second note another note of the same chord (*a*), or a dissonant passing note (*b*):

a. S.

Ex. 22. {

b. S.

Two chords over one subject note are not impossible and are often necessary.

An implied second inversion is admissible on the second note, provided the first note has suggested root position, or first inversion of the same chord, and provided that the fifth is taken as an upward progression:

Good. Bad. Objectionable.

a. S. b. c.

Ex. 23. {

At *a* the impression of root position is held during the measure.

At *b* the impression during the measure is a second inversion. The accent makes the difference. When the root drops to the fifth, as at *c*, the second inversion is too strongly implied.

Octaves and fifths are reckoned from accent to accent, and the note coming between, does not correct what would be consecutives were this note not there :

Octaves. Fifths.

Ex. 24. { S.

The following examples illustrate the principles thus far set forth in this chapter :

Ex. 25. { S.

Ex. 26. { S.

From these examples, it will be seen that in this order there may be more independence of parts than in the first order, and that it is less like harmony ; i. e., the idea of two distinct melodic parts may be more strongly brought out.

The forms of ending are :

Ex. 27. { S.

S.

Following the rules given, the student may write three counterpoints above, and three below, to subjects 1 to 6 inclusive, and Nos. 37, 38, 41, and 42.

MINOR MODE.

In order to avoid the augmented second, the sixth, and seventh degrees, when used as passing notes, may be altered.

The major sixth is used in passing from the dominant to leading-tone, or *vice versa*:

S.

Ex. 28.

The minor seventh is used in passing from the sixth degree to tonic, or *vice versa*:

S.

Ex. 29.

EXERCISES.

Write three counterpoints above, and three below, subjects 9, 10, 11, 39, and 40.

ADDITIONAL EXERCISES.

A dissonant note taken diatonically, may be skipped from if it is one of the notes of the succeeding implied chord. In such a case it anticipates the coming chord. The skip should never be greater than the interval of a third, and should rarely occur in the bass:

Ex. 30.

In order to gain a more flowing diatonic melody, a dissonance may appear on the *first* of the two counterpoint notes. When this occurs, the *second* note should be a consonance.

NOTE. The author regards the dissonance on the accent, as of the utmost value, and recommends the teacher to encourage the student to freely introduce it. It will be seen from the following examples that the vital contrapuntal idea—that of independence of the parts—is here really brought out. The dissonance should be continued in the direction started, by enough notes to justify its introduction.

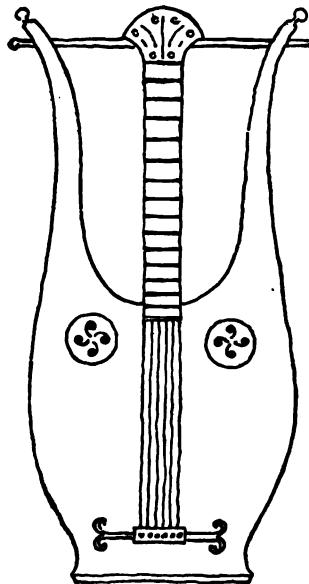
Ex. 31.

Ex. 32.

Ex. 33.

EXERCISES.

Write counterpoint to subjects 1 to 6 inclusive, 9, 10, 11, 37, and 39 to 42 inclusive.



CHAPTER III.

THIRD ORDER: MAJOR MODE.

In this order, more than two notes are written in the counterpoint against one in the subject. Four notes will first be discussed.

These may represent the chord suggested by the first note, as the following on C:

Ex. 34.

or, as in the second order, two chords may appear against one subject note, one on the strong accent, and one on the weak:

Ex. 35.

Here the chords are D and F. The whole measure could not be on D, because the C is foreign to that chord and so could not be skipped to.

This introduces the most confusing rule in this order: a note may be consonant with the subject, and yet dissonant with the *implied* harmony:

Ex. 36. {

The skip from the second note in each of the above examples is incorrect, because, although the second note is consonant with the subject, it is dissonant with the harmony implied on the accent.

To this, the following exception: the skip of a third may be made from a dissonant note, either up or down, if the note which immediately follows takes the note that was skipped:

Ex. 37. {

Such a skip made from the second note is better.

When a skip is made from a passing note, it should take another dissonant passing note, as in the preceding example.

When the second note skips to a harmony note, and then moves to a dissonant note, the result is weak, broken-backed counterpoint.

Ex. 38. {

This is the same example, modified, as Example 36. It is given purposely to show the student an error against which he should guard.

It should be kept in mind, that the fourth note in such instances should be a harmony note, and that the third note should always return to the note skipped. Such changing notes are possible only when the four notes represent one chord.

The following represents the only way in which this skip is admitted today in strict counterpoint:

Ex. 39. {

The following is often employed, especially in cadences:

Ex. 40. {

Note that in each of these examples, the dissonance ultimately resolves; the note between, only delays or interrupts the resolution.

The following is a still more exceptional skip from a dissonant note; here a dissonant note skips back to the first dissonant note:

Ex. 41. {

For reasons already explained, a dissonance may appear on an accent:

Ex. 42. {

Four quarter notes should separate octaves, or fifths. The following would not be allowed:

Ex. 43. {

S. Octaves Fifths.

S.

Fifths are permissible, however, even if not separated by four quarter notes, if the second fifth is a passing note, on a weak part of the measure (*a*), or if both are passing notes (*b*). In such a case, one quarter note is sufficient:

Ex. 44. {

a. *b.*

S. S.

As in this order so little time is given to each note, the doubling of the leading-tone is not objectionable.

The fifth of a chord may be taken by a skip on a weak part of the measure, when preceded by other notes of the same implied chord, and continued diatonically in the same direction: (See Example 23, Chapter II.)

Ex. 45. {

S. S.

The interval of a second is nearly always objectionable when moving in *similar* motion to a unison, or to an octave:

Ex. 46. {

Bad. Worse.

S. S.

As a general rule, a second should be taken in *contrary* motion and move to a third:

Ex. 47.

S.

MINOR MODE.

The sixth, and the seventh degrees are often chromatically changed. The sixth degree is often raised as a passing note, but never as a harmony note:

a. Good.

Ex. 48.

S.

b. Bad.

S.

The progression at *b* is bad, because with the F \sharp on the accent, the subdominant chord becomes major. The augmented second, which may be introduced occasionally in the preceding order, will seldom be necessary in this order.

NOTE. The so-called "forbidden intervals" are as much easier to sing as the notes are longer in value; the mind has time to measure correctly the distance. In the first order, where the notes are generally either whole, or half notes, many progressions would be justifiable which would be impracticable in later orders, where the notes are of shorter duration.

The sixth degree should be raised when coming in a diatonic passage between dominant and leading-tone:

S.

Ex. 49.

When approached from dominant, returning to the same, it sometimes may be raised, sometimes remain according to signature:

S.

Ex. 50.

The succeeding harmony will determine usually which should be used.

On subdominant harmony, both the sixth and the seventh should remain unchanged:

S.

Ex. 51.

S.

On tonic harmony, both the sixth and the seventh should be raised in ascending, and lowered in descending passages:

Ex. 52.

S.

The seventh degree should always be raised in order to gain the leading-tone which modern harmony claims is a necessity.

The minor seventh may be employed as a harmony note in the bass, according to rules in Chapter I.

The best cadence forms are :

Ex. 53.

The following examples illustrate the principles set forth in this chapter :

Ex. 54.

Ex. 55.

S.

S.

Ex. 56.

S.

S.

Ex. 57.

S.

S.

EXERCISES.

Counterpoint subjects 1 to 6 inclusive, 9, 10, 11, 37, 38, 39, and 40. Alternate between major and minor. Write three versions above, and three below, choosing for each version a different key.

ADDITIONAL EXERCISES.

Counterpoint subjects 18, 21, 22, 23, and 25. Use no chromatic interval.

THREE NOTES.

Only one chord may be used against each subject note. Changing notes may be employed. Here the third note would be dissonant, resolving on the next accent:

S.

Ex. 58.

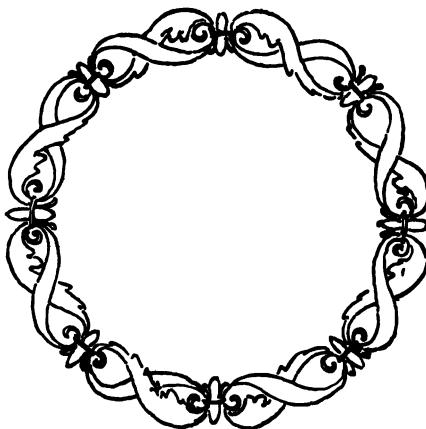
In this combination arpeggios are less objectionable. Counterpoint Nos. 28, 29, 30, 31, and 32.

SIX NOTES.

Six notes to one is only a development of the preceding. Counterpoint Nos. 33, 34, 35, and 36.

EIGHT NOTES.

No explanations are necessary. Counterpoint Nos. 37 to 42 inclusive.



CHAPTER IV.

FOURTH ORDER. SYNCOPATION. MAJOR MODE.

The first beat in a measure usually receives the strongest accent. When the strong accent is thrown on any other beat, the rhythm is said to be syncopated. Syncopation may be defined as a displacement of what tradition has taught to be the natural position of accent.

In this fourth order two notes are to be written in the counterpoint against one in the subject.

The counterpoint and subject should always form a consonance on the *second* half of the subject note.

The first half of the note may be either a consonance or a dissonance.

If the first half be a consonance, the counterpoint may skip from this note. If the first half be a dissonance, the counterpoint should (with one exception) descend one degree. In the following illustration, note that each syncopation is prepared by a consonance on the weak part of the measure preceding; this should always be observed :

Ex. 59. { S.

24

At the third measure, the syncopated note in the counterpoint on the strong part of the measure is consonant with the subject, and may therefore be skipped from. In the fifth measure the syncopation is broken. It could have been continued:

Ex. 60.

For reasons which we shall explain later, it is better as broken in Example 59. When the syncopation forms a dissonance on the first half of the subject note, it is technically called a suspension. Every suspension includes a syncopation, but not all syncopations are suspensions.

A syncopated dissonance (suspension) on the first half of the subject note is stronger than a consonance. A series of measures composed of syncopated consonances should be avoided.

When the counterpoint is above the subject, the strongest dissonance is the seventh (*a*). When the counterpoint is below the subject, the strongest dissonance is the second (*b*):

The root, the third, or the fifth of a chord may be suspended above, and the implied chord may stand in either root position or in first inversion:

Root suspended
in root position. Root suspended
in first inversion. Third suspended
in root position.

a.

b.

c.

Ex. 62.

S.

Third suspended
in first inversion. Fifth suspended
in root position. Fifth suspended
in first inversion.

S.
B.

The suspension of the fifth, as at *e*, might be taken to imply another chord, and is the weakest.

The root or the third may be suspended in the bass :

S.

Ex. 63.

B.

The suspended fifth may not be in the bass, as that position gives the forbidden six-four chord :

S.

Ex. 64.

B.

Besides these suspensions which resolve *down* one degree, the suspension of the tonic, resolving *up* one degree, may be employed :

a.

Ex. 65.

b. S.

S.

This suspension should be more sparingly employed, especially in the bass.

The suspension at *a*, Example 65, instead of being considered

a tonic suspended from below, might be regarded as the suspension of the root of a chord in first inversion, in which case it would descend:

Ex. 66. {

S.
B.

But when it is preceded by the fourth degree, as in these examples, it is usually best for the leading-tone to ascend. See Example 5, Chapter I.

If the leading-tone were approached as follows it might descend:

Ex. 67. {

S.
B.

etc.

NOTE:—The suspension momentarily represents the note to which it ultimately resolves, and should be analyzed as though it had already made its resolution.

The following :

Ex. 68. {

a.
b.
c.
d.

should be analyzed thus: At *a*, the harmony on the accent should be regarded as the chord of D, the G in the soprano standing for F, the third of the chord of which it momentarily takes the place. At *b*, the same is relatively true of the same chord with root suspended. At *c*, the root of the chord is suspended in the soprano—the chord standing in first inversion. At *d*, the tonic is suspended by the leading-tone.

Syncopation does not correct faulty progressions. If the syncop-

pations were removed from the following, there would result consecutive octaves in the first three measures, and consecutive fifths in the others:

Ex. 69. {

S.

A syncopation is always stronger if skipped to; for this reason it will sometimes be found advisable to break the syncopation. This is especially true near the close, where a strong cadence is desirable. (See Example 59.) In such a case the skip of the octave is most useful.

The cadences are the same as those of the first order, modified by the syncopation:

Ex. 70. {

S.

S.

When the counterpoint is below, the cadences are fewer and more difficult:

Ex. 71. {

S.

Variations of these forms will appear as the pupil progresses.

The principal object in this order is to syncopate whenever possible. This restriction makes it the most difficult as well as the most unattractive of all orders; at its best it will be uninteresting. Syncopation is, however, of the utmost possible value in the fifth order, where it may be used with artistic purpose, and if it be thoroughly mastered at this time, that order will be found comparatively easy.

No. 59 is a good example of what one should strive for in syncopation. We give one other example:

S.

Ex. 72.

The counterpoint might have been continued into the seventh measure, but the cadence is much stronger with the skip to the syncopated note.

As in the other orders, the syncopation may begin on a first inversion:

Ex. 73.

EXERCISES.

Counterpoint subjects 1 to 6 inclusive, and 37 to 40 inclusive.

MINOR MODE.

Syncopation in the minor mode is more difficult. Many times it will be found impossible to syncopate without incurring faulty progressions. At such places the syncopation should be broken.

As in the major mode, the tonic may be suspended by the leading-

tone. This suspension will often be necessary in the bass in order to avoid an augmented second:

S.

Ex. 74. {

This leading-tone may occasionally descend to the fifth of the following chord:

Ex. 75. {

S.

The descending minor seventh may be employed in the bass:

S.

Ex. 76. {

The harmony implied in Example 76 is:

Ex. 77. {

EXERCISES.

Counterpoint subjects 9, 10, 11, 41 and 42.

ADDITIONAL EXERCISES.

Counterpoint subjects 18, 21, 22, 23, and 25.

SYNCOPATION IN THREE NOTES.

The added note makes the task so much easier, that it will seldom be found necessary to break the syncopation.

The suspension should "regularly" resolve on the second note:

Ex. 78.

Instead of this it may take an "ornamental" resolution. This is effected by introducing a note between the suspension and its resolution. The suspension may take any interval of the implied chord of resolution, before the suspension itself resolves, provided it skips no forbidden interval:

Ex. 79.

EXERCISES.

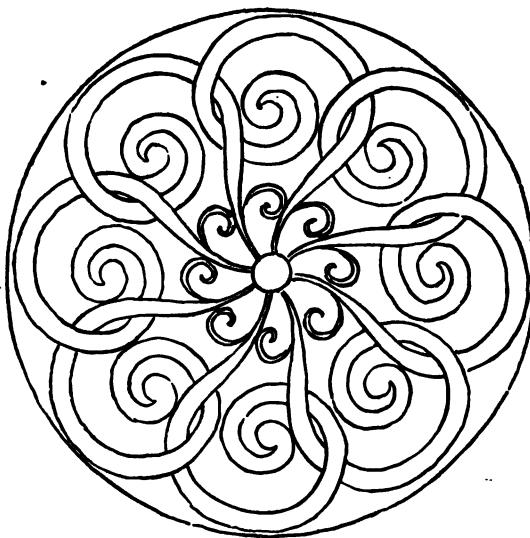
Counterpoint subjects 28 to 31 inclusive.

SYNCOPATION IN FOUR NOTES.

No new rules are necessary. The syncopation may resolve on the second note, or on the third note, with ornamental resolution, or on the fourth (more rarely) as illustrated under Example 41 in Chapter III.

EXERCISES.

Counterpoint subjects 37 to 42 inclusive.



CHAPTER V.

FIFTH ORDER: FLORID COUNTERPOINT.

In this order, all preceding orders are combined. Dotted quarter notes, and eighth notes also, may be introduced. Two successive measures of the same pattern should be avoided.

The use of eighth notes requires especial care. If four are introduced in one measure, they should be separated by a quarter note :

Ex. 80. 

It is nearly always best to introduce them on the weak part of the measure :

Ex. 81. 

They should rarely be skipped to, and almost never from. And yet, because musical composition is an art, and not a science, and because even in strict counterpoint one should seek potential

melody, it will often be found best to employ four successive eighth notes (*a*) ; and, to skip to and from an eighth note will not be found objectionable, provided both notes belong to the same chord (*b*) :

Ex. 82. {

a.

b.

The rules for syncopation have been given. The note of preparation should always be as long as the note suspended; it may be longer, but never shorter:

Ex. 83. {

Eighth notes are very useful in an ornamental resolution of a suspension. The suspended note should always resolve on the third count of a measure; but between it and its resolution, various forms of ornamentation may be introduced. The following suspension :

Ex. 84. {

might, among other ways, be resolved ornamenteally as follows :

Ex. 85. {

a.

b.

c.

NOTE. It is important to understand that the first of the two eighth notes is not the resolution of the suspension. The resolution occurs on the third beat. This is because, in strict counterpoint, two harmonies only are admitted on one subject-note.

A passage like the following would be incorrect, because the resolution of the dissonance does not occur on the third beat:

Ex. 86.

At *b* Ex. 85, the *d* taken on the second beat would make consecutive octaves according to previous rules. This is justifiable when the suspension ultimately resolves. Consecutive fifths which result in like manner may be freely employed:

Ex. 87.

NOTE. It is not out of place to explain that either consecutive fifths, or consecutive octaves, which occur in the ornamental resolution of a suspension, are unobjectionable. Such progressions may be found in the writings of the purest writers.

The following:

Ex. 88.

is perfectly justifiable; the C is but an anticipation of the following note:

Ex. 89.

while the F is a passing note:

Ex. 90.

Taken together, they produce the apparent fifths, as in Ex. 88.
In the following:

Ex. 91.

the A in the soprano is one of the notes of the ornamental resolution of the suspension, moving to B, while the E in the alto is a passing note between D and F. The progression sounds well, and anything disagreeable is due to the way it looks,—and not to the way it sounds. The ear reaches beyond the passing and anticipating notes to the resolution; thus the clever saying, that in studying polyphonic music one should "hear with his eyes and see with his ears."

Other consecutive fifths which appear either in moving to, or from, an altered chord:

Ex. 92.

are easily understood if the student has studied harmony under modern methods.

It is usually best to employ one chord only in each measure; but two chords are not forbidden.

Occasionally, in order to gain a rhythmic effect without change of melody, a note may be repeated:

Ex. 93.

While syncopation should be freely used, and is the principal device by which counterpoint gains vigor and vitality, care should be taken not to introduce it so periodically as to suggest phrases, or half pauses.

Note the following :

Ex. 94.

To the eye it presents the appearance of good counterpoint. No two measures are alike, and each resolution has a different pattern. Yet, when heard, it is unsatisfactory. There are too many syncopations on the same accent and on notes of the same value; there is a lack of unity; it does not move from beginning to end with one pulse; it is unmusical; it represents good "paper work," but is contrary to the spirit of good counterpoint. The student may realize from this that different resolutions do not materially change the result. Instinct reaches forward for the resolution of the dissonance, and the ornamental notes coming between the dissonant note and its final resolution — notes which at best are but interruptions of the resolution — count for little.

We submit the following as examples more in the line of what the student should strive for. They are just as "correct" as at Ex. 94, and they have more life and individuality.

Ex. 95.

Ex. 96. {

The best cadence forms are those of the fourth order, with added ornamental resolutions. The dotted quarter note, although not necessary, may be here freely employed, the eighth note anticipating the following harmony :

Ex. 97. {

Ex. 98. {

In this order there is little excuse for monotony. The student should avoid the mistake, however, of making his counterpoint too elaborate. It is a good plan to sketch first a general outline. Places may be marked which immediately suggest themselves, the details

filled in later. There should be less motion near the beginning than near the close, and no pauses which suggest phrases. The counterpoint should present one single, potentially musical thought, with each note crowding on to the next. And at the same time, good contrapuntal writing will possess the qualities of dignity and of repose.

The first general outline should be sketched as rapidly as possible; later it may be modified. Incorrect counterpoint which has individuality and which stands for something by itself, is better than "correct" counterpoint which is dependent, stilted, and cut up into phrases. And it is generally true that incorrect counterpoint which is good in outline, and musical, may be easily corrected.

EXERCISES.

Counterpoint subjects 37 to 42 inclusive, and 28 to 36.

ADDITIONAL EXERCISES.

SUBJECTS OF NOTES OF IRREGULAR LENGTH.

So far as possible, keep the character of the counterpoint the same as the subject, so that if one were heard immediately after the other, there would not be great dissimilarity. This may be done and yet individuality to each part be preserved. The parts should counterbalance each other; when there is much motion in one part, there should be less in the other part. Of the six examples which follow, No. 5 appears to the eye to differ most from the subject; but if the counterpoint were joined to the subject, and both heard as one consecutive part, there would be unity in the general design:

Ex. 99.

This is what composers mean when they speak of "unity in diversity."

These exercises are to be regarded as instrumental rather than vocal. The compass may exceed the limits heretofore prescribed. Triplets may occasionally be introduced. When the subject begins

on the dominant, and unmistakably suggests tonic harmony, it should not be employed as a **bass**, because this would produce the forbidden six-four chord. A repeated note over a passing note is not to be avoided. (See measure 5 in Ex. 2.)

Here follow six counterpoints under the same subject, giving an idea of what the student should strive for:

Ex. 100.

S.

The musical score consists of seven staves. The top staff, labeled 'S.' above the clef, contains the soprano subject: a melody in G major (one sharp) consisting of eighth and sixteenth notes. Below it are six staves, each labeled with a number from 1 to 6, representing different basso continuo counterpoints. These counterpoints are composed of eighth and sixteenth notes, creating harmonic support for the soprano. Measure 1 starts with a bass note followed by eighth and sixteenth note patterns. Measure 2 features a bass note followed by eighth and sixteenth note patterns. Measure 3 starts with a bass note followed by eighth and sixteenth note patterns. Measure 4 starts with a bass note followed by eighth and sixteenth note patterns. Measure 5 starts with a bass note followed by eighth and sixteenth note patterns. Measure 6 starts with a bass note followed by eighth and sixteenth note patterns.

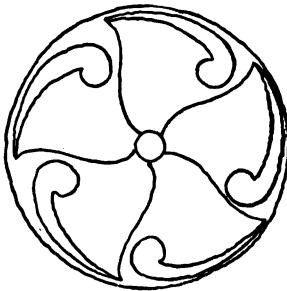
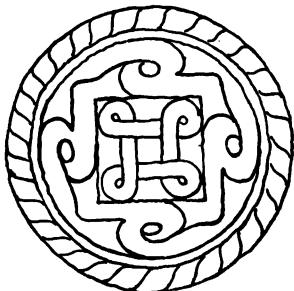
EXERCISES.

Besides the subjects already given which contain notes of unequal value, we add the following as especially adapted for this sort of work. They should be placed in different keys. Other subjects may be selected by either the teacher or the student.

The musical exercises consist of two staves. The first staff begins with a bass note followed by eighth and sixteenth note patterns. The second staff begins with a bass note followed by eighth and sixteenth note patterns.

3. 

4. 



A PLEA FOR THE STUDY OF STRICT COUNTERPOINT.

As the first four orders are but a means to the end of writing the fifth order, and as they are of little value in themselves, it seemed best not to attempt till now to explain the advantages derived from a study of the art of counterpoint.

In florid counterpoint the student is for the first time attracted by *musical* possibilities. All the other orders are irksome, dry, mechanical, and stilted. The musical nature is throttled by inelastic rules. The advantage, however, of forcing one's self to express potential melody under so many restrictions as strict counterpoint enjoins, cannot be overestimated. The three great classics of the school of Vienna,—Haydn, Mozart, and Beethoven—are such examples of its healthful influence that emphasis on this point would seem superfluous.

One often hears a complaint from a would-be composer that he cannot express his ideas. He can start any number of melodies, or compositions in the larger forms, but he cannot develop them. Strict counterpoint is one thing he needs, and that of the strictest sort; it will give him a flexible technique and facilitate invention. One may have the composer's instinct, true musical feeling, a vocabulary of ultra-modern harmonic material, and yet fail in expression for lack of discipline in counterpoint.

Students have little difficulty in moving from a second inversion, or from discords. Any good modern text-book on harmony restricts the use of the six-four chord, while seventh chords and ninths, rather take care of themselves. So do altered chords, and so do the so-called "artifices of composition," such as the suspension, the appoggiatura, the anticipation, etc. It is only those progressions which are not fixed by rule, but which may move according to the instinct of the educated musician, which prove difficult. The progression of triads, one to another in root position, or first inversion, is what so perplexes the average student, and it is strict counterpoint which will soonest give him the best working knowledge of these chords. Any teacher who insists on having his pupils harmonize melodies, knows the trouble and vexation such work causes. For this reason, if for no other, harmony and counterpoint should be studied simultaneously, because nothing will so surely give a mastery of diatonic harmony as strict counterpoint. Harmony places in the hands of the student a mass of material; counterpoint teaches him how to use it.

But besides the advantages which this study gives to the composer, it also furnishes the key which unlocks the wonderful treasure-house built by that "contrapuntal carpenter," Bach. No one can truly say he has come to an appreciation of the best in Bach's music until he enjoys it for its grace, its spontaneity, its freshness, and all that it arouses in the imagination of an educated musician. Nearly everyone who has studied music to any great extent, or has listened to much good music, grants Bach's profundity and earnestness; but very few except those who have studied the art of counterpoint, appreciate the essential qualities enumerated above.

Let no one say that a careful study of the technique of an art detracts from one's enjoyment of the best that that art has produced. It is true that fewer things give pleasure, but the few that do satisfy carry one so much higher that the others are gladly passed by. It is only when one's study has not been thorough, that enjoyment of art is obscured.

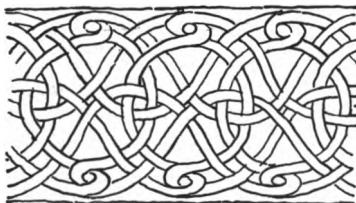
The student should master counterpoint and approach the more modern harmonic school by the path of history. Verdi, in advice to young composers, said: "Work at fugue constantly, obstinately, even to satiety. . . . Study Palestrina and some of his contemporaries. . . . Especially give your attention to recitative. . . . Return to the antique, and that will be progress. . . ."

Strict counterpoint, then, is not studied for its own sake, but for results which it alone yields. The first four orders may be regarded a sort of musical gymnastics. They bear about the same relation to musical composition that "five finger exercises" do to pianoforte playing. To cry out against them is as unreasonable as it would be to revolt against technical exercises for the voice, the violin, or the piano.

The majority of teachers who argue against the study, have realized little or nothing in the field of musical composition. No composer yet has gained the highest distinction, who has not yielded to its training, and many cultivated critics of our day claim that the most highly-tinctured romanticists—Wagner, or Richard Strauss—will live only in those pages which stand the classic, contrapuntal, Bach test.

The rules governing strict counterpoint are a result of the careful study of early polyphonic writing. Their authority rests solely on the practices of the masters of this period, and these practices were purely empirical, and are not open to scientific discussion. Let it be understood, then, that counterpoint is an art, and not a science.

Tell the student, not that these rules have their origin in "natural law," but explain that they are the result of the common consent of those who have spoken with most authority in the art of music, and that to refuse to follow them is simply an offense against ordinary good taste.



ADDITIONAL WORK FOR ORCHESTRAL INSTRUMENTS.

The purpose of the work here suggested, is to make the study of counterpoint more attractive by familiarizing the student with the characteristics of the most important orchestral instruments.

When a young composer begins orchestration, he is confused by the mass of material at his disposal. No attempt is here made to lay out work for artistic orchestration; such work within the confines of strict counterpoint would be absurd. But it should

be a comparatively easy matter to acquaint the student with the range and general characteristics of the most familiar orchestral instruments, and florid counterpoint serves a good purpose for such elementary work. It is believed that the work here outlined will help the student to an understanding of these instruments and take away the dismay he experiences when first faced by an orchestral score. No attempt has been made to follow conventional groupings; that, too, belongs to the art of orchestration. The strings, flute, oboe, clarinets, bassoon, horn, trumpet (cornet), and trombone, are introduced.

THE MOVABLE C CLEF.

The character in the following illustration is called the sign of the movable C clef, and shows the position of middle C. When placed on the first line it is called the soprano clef, when on the third line the alto, and when on the fourth line the tenor:

Soprano. Alto. Tenor.

Ex. 101.

Each of the above clefs represents middle C. In earlier music these clefs were employed, each for its special voice. With them the most frequently used notes of each voice lay between the confines of the staff lines, and so added leger lines were less necessary. And in giving each voice its special enclosure, the principle underlying contrapuntal work,—that of individuality for each voice, was strengthened. This may be realized by writing the common chord of C in modern, and also in ancient notation:

Ex. 102.

It can be seen at a glance that the older method gave the parts more individuality than does the more popular modern, where the soprano, alto, and tenor are all usually written in the G clef.

The custom of employing the G clef for the tenor voice cannot be too strongly deprecated. The sign of the C clef, placed on the third space, should be used for the tenor voice for all exercises in this book.

The author has not introduced into this treatise the movable C clef, for the reason that it is of little value today except to enable one to decipher old scores or counterpoint exercises. There is one important exception, however, which will appear later.

THE TRANSPOSING INSTRUMENTS.

A transposing instrument is one whose sound does not correspond to its notation; i. e. a note, which produces a certain pitch when sounded by a piano, produces another pitch when sounded by a transposing instrument. Such an instrument takes its name from the distance of its sound below C. If, for example, a clarinetist blows a notated middle C and the sound produced is B \flat , the instrument is called a B \flat clarinet. If a horn-player blows a notated middle C and the note produced is an F, the instrument is called a horn in F. It is obvious, then, that in order to make these instruments sound the same as a non-transposing instrument, they must be notated differently. A general rule for the use of all such instruments may be given as follows: The notes should be written as much *higher* than the key the composition is in, as the instrument is in key name *lower* than the key of C. If, for example, a composition is in C, and the B \flat clarinet is employed, the clarinet part should be written in the key of D: the key of D is as much *above* C as B \flat is *below* C. In like manner, if the key were F, and the B \flat clarinet used, this part should be notated in G. If an A clarinet were employed, and the composition were in C, the part should be written in E \flat —as much *above* C as the A is *below* C. If a composition were in C, and a “horn in F” employed, this part should be written as though it were in G: as much *above* C as the instrument designated is *below* C in key name. This is the general rule governing the transposing instruments. A simple illustration will show the

methods of writing for the instruments described. If the orchestration demanded the following succession of notes:



for clarinet in B♭, clarinet in A, and horn in F, in order to make them sound in unison with a piano, it would be necessary to score them as follows:

Ex. 104.

If the student will master the foregoing simple illustration, he will have a working knowledge of the principle underlying the notation of all transposing instruments. The reason *why* instruments are employed which demand a notation apparently out of key, belongs to the esthetics of music rather than to its theory, and need not be discussed here.

THE STRINGS.

In the string quartet, the four voices are usually given to the following instruments:

- First violins play the soprano;
- Second violins play the alto;
- Violas play the tenor;
- Violoncellos play the bass.

THE VIOLIN.

Italian, *Violino*; German, *Geige*; French, *Violon*.

The violin is notated entirely in the G clef. Its compass for orchestral playing is the following, including all semitones:



NOTE. The compass given each instrument, and all suggestions, apply to the average orchestral player, and not to the exceptional artist.

Almost any variety of execution may be employed for the violin. About the only thing to caution the student against, is the use of long skips in rapid tempo. All intervals greater than the octave should be avoided, unless the lower of the two notes be one of the open strings G, D, or A.

THE VIOLA.

Italian, *Viola*; German, *Bratsche*; French, *Alto*.

The viola is always notated in the alto clef (third line), excepting when the higher notes would require too many leger lines, when the G clef is used. Its compass for orchestral writing may be limited to :



All that was written regarding the violin applies equally well to the viola. It is less brilliant than that instrument, but richer, and of a haunting, penetrating quality. Very rapid passages do not become it so well as sustained, melodic effects.

EXERCISES.

(The four subjects referred to in this work for orchestral instruments are those on pages 39 and 40.)

Subject No. 1 for viola (in G), counterpoint above for violin; other work according to the judgment of the teacher.

THE VIOLONCELLO.

Italian, *Violoncello*; German, *Violoncell*; French, *Violoncelle*.

The 'cello is notated in the F clef except for high passages, when the tenor clef (fourth line) is used. In very high passages the G clef is sometimes used. When the G clef follows the F clef, it is the custom to write the notes an octave higher than they are intended to sound. For example, the following notation:

Ex. 105. 

would sound as follows:



When the G clef follows the C clef, the notes are written as played.

Such notation is extremely confusing to a beginner, and may be entirely avoided by confining the notation to the F, and C clefs.

The orchestral compass is:



The 'cello is much larger than either the violin or the viola, and rapid execution is to that extent modified. It is generally true that difficulty in execution increases with the size of an instrument.

EXERCISES.

Subject No. 3 for 'cello, counterpoint above for viola.

Subject No. 1 for 'cello (in A), counterpoint above for violin.

THE WOOD-WIND.

In the wood-wind quartet, the four voices are sometimes given to the following instruments:

Flutes play the soprano;

Oboes play the alto;

Clarinets play the tenor;

Bassoons play the bass;

these are usually employed to supplement other instruments.

THE FLULE.

Italian, *Flauto*; German, *Flöte*; French, *Flûte*.

The flute is notated entirely in the G clef. Its orchestral compass, including all chromatics, is the following :



Rapid diatonic, or chromatic passages, either in legato or staccato, repeated notes ("double tongueing"), and intervals of skips are easy of execution on the flute. The lower notes are mellow, but not authoritative. The upper notes are penetrating and are usually employed for the highest notes in the score.

EXERCISES.

Subject No. 4 for violin, counterpoint above, in high register for flute.

Subject No. 3 for viola (in G), counterpoint above, in middle register for flute.

THE OBOE.

Italian, *Oboe*; German, *Hoboe*; French, *Hautbois*.

The oboe is notated entirely in the G clef. Its orchestral compass, including all chromatics, is the following :



The best notes are between G on the second line, and C above the staff.

The oboe is essentially a melodic instrument, and although rapid execution is not impossible, it is ineffective. The best keys are those which have not more than three sharps, or three flats.

The oboe sounds the A to which the whole orchestra tunes.

EXERCISES.

Subject No. 1 for oboe, counterpoint below for viola.

Subject No. 4 for 'cello, counterpoint above for oboe.

THE CLARINET.

Italian, *Clarinetto*; German, *Clarinette*; French, *Clarinette*.

The clarinet is notated entirely in the G clef. Its orchestral compass, including all chromatics, is the following:



For ordinary orchestral writing it is usual to employ the B♭ clarinet for keys of flats, and the A clarinet for keys of sharps. The B♭ clarinet is the richest in tone of all the clarinets.

Broad and passionate, or light, graceful, melodies are equally effective on the clarinet. Each register has its peculiar quality. The lower octave is very reedy and somber, and particularly effective for either sustained legato effects, or for accompanying arpeggio-work. The following notes are weak:



The next octave, C to C, is the warmest in the scale, somewhat like the flute, but more grateful. The upper octave is very harsh.

The clarinet is the most expressive of all wind instruments.

EXERCISES.

Subject No. 2 for A clarinet (key of A), counterpoint above for flute.

Subject No. 4 for flute in high register, counterpoint below for B♭ clarinet.

Subject No. 4 for B♭ clarinet, counterpoint above for violin.

THE BASSOON.

Italian, *Fagotto*; German, *Fagott*; French, *Basson*.

The bassoon is notated alternately in two clefs; the F clef for the lower notes and the tenor clef for the higher notes. Its compass for orchestral writing, including all chromatics, is the following:



The bassoon may be regarded as the bass of the oboe, and like the oboe, almost any style of execution is possible in keys having not more than three sharps, or three flats.

The different registers of the bassoon are even more individual than those of the clarinet; the lowest notes are full, sonorous, and vibrating; the medium tones are weak, and the upper register is tense and penetrating. Neither the highest, nor the lowest notes can be played *pianissimo*.

EXERCISES.

Subject No. 4 (transposed lower) for bassoon, counterpoint above for B♭ clarinet.

Subject No. 3 for bassoon, counterpoint above for viola.

THE HORN.

Italian, *Corno*; German, *Horn*; French, *Cor*.

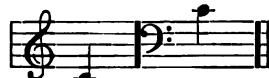
The horn is notated in the G clef. The F clef is sometimes employed for the lowest notes.

Although horns in a large number of tonalities are found in the older scores, the horns in F, and in E, produce the most beautiful tone. The majority of players use the F horn exclusively, whatever be the indications of the composer. Unless otherwise specified, the F horn is intended for all exercises.

When notated in the G clef, the F horn sounds a perfect fifth *lower* than written. When notated in the F clef, owing to a curious custom not easily explained, it is written an octave lower, so that the following notation for the F horn :



would produce in real sounds C:



It will seldom be necessary to employ the F clef.

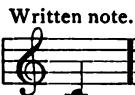
The compass of the F horn, including all chromatics, is the following :

As written. Actual sounds.

Producing same sound.

It will be seen from the above, that the entire compass includes three full octaves. The extreme notes in either direction are unpleasant.

NOTE. In order to obtain as beautiful a tone as possible, Horn-players usually devote themselves to one half of the scale. As the pressure of the lip (called the "embouchure") is very different for the two halves of the scale, the playing of low notes unfits one for high notes and *vice versa*. For this reason the horns are usually divided into two sections, marked first, and second. It is unsafe for general orchestral work to write lower than middle C :



for the first horn, or higher than the first G above the staff



for the second horn.

It has been the custom to notate the horn parts always in the key of C — whatever the key of the composition — and designate at the beginning which horn is intended. Accidentals are placed before notes when necessary.

NOTE. To the student to whom the "transposing instruments" are more or less a mystery, it may be well to explain why horns in C, i. e. horns which do not transpose — are not used entirely, and what circumstance gives them their special names. The horn is named from the lowest note the instrument produces. This fundamental sound is determined wholly by the length of the tube. If the lowest note produced is C, the horn is said to be in the scale of C; if the note produced is D, the horn is in D, etc. The tube giving F for its lowest tone produces the most beautiful timbre and for that reason is the favorite horn.

The quality of the lowest notes is empty, lifeless, and dull; the highest notes are hard and dry; the best are those in the medium register. The general character of the instrument is pure, sonorous, mysterious, and poetic. Sustained melodies are most

effective. Although possessing most decided individuality, the horn blends with almost any of the orchestral instruments. The horn and bassoon assimilate so well that in an orchestra where there are but two horns, the bassoons are often employed to complete the lower harmony. The horns blend equally well with the lower notes of the flute or the clarinet. When the horns are combined with a mass of orchestral instruments, they chiefly sustain the harmony.

The instruments we have thus far discussed—strings, flutes, oboe, clarinets, bassoons, and horns—constitute what is technically called the “small orchestra” and was the force usually employed, with drums and occasionally trumpets, at Mozart’s time.

EXERCISES.

Subject No. 29 in tonality (actual sounds) of C, counterpoint above for B♭ clarinet.

Subject No. 40 in tonality (actual sounds) of D, counterpoint below for bassoon.

Subject No. 34 in tonality (actual sounds) of B♭, counterpoint above for B♭ clarinet.

Subject No. 39 in tonality (actual sounds) of B, counterpoint above for A clarinet.

THE TRUMPET.

Italian, *Tromba*; German, *Trompete*; French, *Trompette*.

We shall employ only the trumpet in F. It is notated entirely in the G clef.

Like the horn, there is a difference in diapason between the written, and the sounded note.

The trumpet in F sounds a perfect fourth *higher* than notated.

The compass of the trumpet, including chromatics, is the following:

As written. Actual sounds.



The trumpet and the horn are an octave apart in diapason; i. e. the same note, played by a horn and by a trumpet, would produce sounds an octave apart. The following:

Trumpets in F.

Ex. 106.

Horns in F.



would produce the following actual effect.

The trumpets are usually divided into first and second, and for the reason given for the division of the horns.

Soft notes are almost impossible above E:



The tone of the trumpet is brilliant and penetrating; repeated notes are easily played, and for this reason the instrument was chiefly employed by the older composers to gain rhythmic effects. Later composers have given the trumpet more important melodic figures.

EXERCISES.

Subject No. 1 tonality of D (actual sounds), counterpoint below for horn.

Subject No. 7 tonality of G (actual sounds), counterpoint above for clarinet in A.

Subject No. 4 tonality of C (actual sounds), counterpoint above for clarinet in B \flat .

THE CORNET.

Italian, *Cornetto*; German, *Cornet*; French, *Cornette-à-pistons*.

This instrument is used to supply the trumpet parts where there are no trumpets.

The only cornet in general use today is the one in B♭. Its notation is precisely like the clarinet in B♭. Its chromatic compass is :



Tones below middle C are blatant, and those above the staff line (G) harsh. The cornet is much easier to play than the trumpet.

THE TENOR TROMBONE.

Italian, *Trombone*; German, *Posanne*; French, *Trombone*.

The tenor trombone is notated in the F clef, with occasional high notes in the tenor clef. It is a non-transposing instrument, and its chromatic compass is :

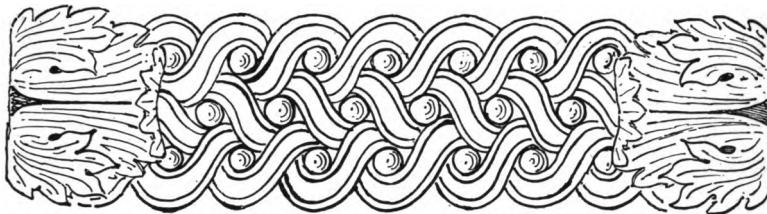


Rapid passages are both difficult and ineffective.

EXERCISES.

Subject No. 29, counterpoint above for horn in F.

Subject No. 34, counterpoint above for trumpet in F.



CHAPTER VI.

THREE-PART COUNTERPOINT: FIRST ORDER.

All rules or suggestions will apply equally to major, or minor mode.

It is usually best to have the complete triad present; but in order to gain a more flowing counterpoint, either one of the notes may be doubled.

The fifth, the root, and sometimes the third, may be omitted. (The third may be omitted in the dominant triad better than any other. As the third of this triad is *always* major, no ambiguity is caused if it is not present. This is not true of any other triad.)

A combination of any three voices may be used. The student should keep in mind the voices for which he is writing, and not carry them to their extreme limits.

The best position to choose at the beginning, is that which gives the voices approximately equal distances apart.

Care should be taken not to employ thirds in a low register.

Hidden octaves, or hidden fifths are objectionable only in outside parts.

The interval of the fourth is not considered a dissonance between two upper parts, provided each of these two notes is consonant with the lowest part. This is true of the augmented fourth, and its inversion, the diminished fifth:

Ex. 107.

The leading-tone may descend if it occurs in a middle voice; it may also be doubled.

Here follow three examples of this combination:

SOPRANO.

ALTO.

BASS. S.

Ex. 108.

ALTO. S.

TENOR.

BASS.

Ex. 109.

SOPRANO.

ALTO. S.

BASS.

Ex. 110.

EXERCISES.

Write three counterpoints above, and three below, subjects 1 to 6 inclusive, and 32 to 42 inclusive.

SECOND ORDER.

Here one of the voices moves in the second order, while the other two remain in the first order :

Ex. 111.

Counterpoint exercises 1 to 6 inclusive, and Nos. 9, 10, 11, and 37 to 40 inclusive.

THIRD ORDER.

No explanations are necessary. We give two examples; one with four notes against the subject, and one with three notes :

Ex. 112.

Ex. 113.

FOURTH ORDER.

SUSPENSIONS.

The special difficulty in three-part counterpoint is the use of the suspension. As four-part writing is considered the basis of all music composition, we shall give rules regulating the use of the suspension for that number of voices. These rules will apply equally well to three voices, or to more than four.

No one voice should resolve a note while another voice is suspending the same note in the same octave. The suspension and the resolution, if occurring at the same time, should be separated by at least a ninth:

Ex. 114. { Forbidden. Allowed.

The resolution may take place in an inside voice, provided the *two* notes are separated by a third voice. This progression should be taken in contrary motion:

Ex. 115. {

Fifths are permitted in suspensions in inside voices, when the chord resolves to a first inversion:

Ex. 116. {

In the following example, a third voice is simply added to Example 72, Chapter IV :

S.

Ex. 117.

EXERCISES.

Counterpoint the subjects given for the second order, and in addition numbers 18, 21, 22, 23, and 25.

FIFTH ORDER.

No explanations are necessary. We add one voice to Example 95, Chapter V :

Ex. 118.

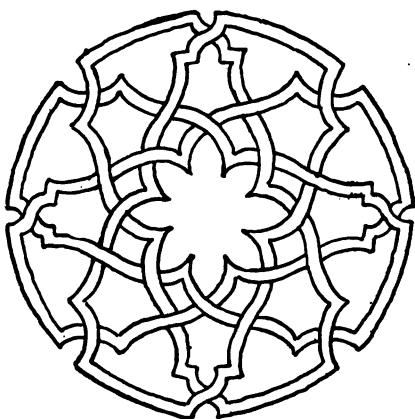
S.

EXERCISES.

Employ the subjects given at close of Chapter V.

ADDITIONAL EXERCISES.

The teacher here may select combinations of orchestral instruments as suggested in Chapter V. All work from now on, and all illustrations, will be conducted as before, for voices. It is only in the additional exercises that instrumental work will be suggested, and this must be left to the judgment of the teacher who should realize the needs of the individual pupil. The numerous suggestions at the close of the preceding chapter will suggest the way in which instruments may be grouped.



CHAPTER VII.

FOUR-PART COUNTERPOINT.

Few explanations are necessary. The added fourth note gives completeness to the harmony. In many ways four-part counterpoint is easier to write than either three-part, or two-part counterpoint.

The inside voices have more freedom as their number increases; the occasional repetition of a note, the crossing of parts, the unison, etc., are not forbidden.

Similar motion to a perfect octave is allowed between outside parts moving to a final chord:

Avoid the progression from the second to the third degree unless the chord on the third degree stands in first inversion:

Ex. 120.

Bad.

Good.

EXAMPLES.

Ex. 121.

S.

Ex. 122.

S.

Ex. 123.

S.

Ex. 124.

Ex. 125.

Counterpoint subjects 1 to 11 inclusive; and 37 to 42.



CHAPTER VIII.

COMBINED COUNTERPOINT.

In this scheme, any, or all of the different orders which have been described, may be combined; i. e., each separate part may be employed in a different order.

The one important rule to keep in mind is this: The *lowest* moving part is considered the subject, and no combination may appear above that note, which might not appear were it the real bass. This means that no combination may appear above this note, which violates previous rules regarding voices *above* a subject note.

Ex. 126.

a. b.

G D G D
D G D G
Bass: D D D

At *a* the G would not be allowed, because the lowest moving note is D, and for the moment is to be regarded as the subject, above which a fourth is forbidden. The passage at *b* is correct, because the D and B are consonant with one another.

Passing notes may be introduced in any number of voices, provided they make harmony among themselves, and follow previous rules; i. e., they should not be skipped to or from, and no intervals *above* the *lowest moving part* should be permitted, which would not be allowed over the real bass:

Ex. 127.

Treble: G G
Bass: D D

The second chord in Ex. 127 would not be allowed, because the intervals form a six-four chord.

Starting with a consonance, it is correct to move diatonically in contrary motion until another consonance is reached, and this without regard to ensuing dissonances:

A musical example consisting of two staves. The top staff is in treble clef and shows a sequence of eighth-note chords: B4-D5-G4-B4, followed by a G4 chord, then a sequence of eighth-note chords: E4-G4-B4-E4, A4-C5-E4-A4, and finally a C4-F4-A4-C4. The bottom staff is in bass clef and shows a sequence of quarter notes: D3, G3, C3, F3, B2, E2, A2, D2.

EXERCISES.

Write combined counterpoint to subjects 37 to 42 inclusive.
The following examples illustrate what should be done:

Two parts in second order.

A handwritten musical score for three voices: Treble, Alto, and Bass. The score consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. Each staff has a key signature of one sharp (F#) and a common time signature. The music is written in a simple, rhythmic style with quarter notes and rests.

Treble: - o o o o o o o o o o o o o o o o

Alto: - o o o o o o o o o o o o o o o o

Bass: S. - o o o o o o o o o o o o o o o o

One part in second order, one part in third.

L S.

A musical score consisting of three staves. The top staff is in G major (one sharp) and shows a melody of eighth notes. The middle staff is in G major (one sharp) and shows a bassline of eighth notes. The bottom staff is in G major (one sharp) and shows a cello/bassoon part with sixteenth-note patterns, including some grace notes indicated by small 'x' marks.

One part in second order, one in fourth.

S.

One part in second, one in fifth.

S.

Third and third. Usually introduce the voices in succession.

S.

Third and fourth.

S.

Third and fifth.

S.

Fourth and fourth.

Do not break the syncopation in both voices at the same time.

S.

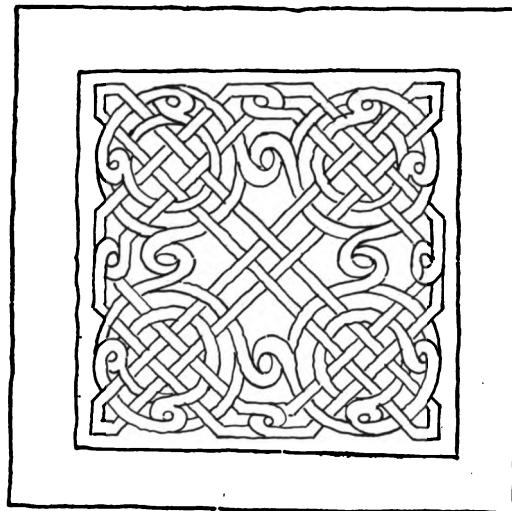
Fourth and fifth.

S.

Fifth and fifth. S.



Combined counterpoint in four voices is exceedingly difficult. It requires the most painstaking perseverance to write it correctly. The various possible combinations reach into the hundreds. It must be left with the teacher to suggest work for each individual pupil.



CHAPTER IX.

COUNTERPOINT IN MORE THAN FOUR VOICES.

Each added part makes the student's task more difficult. For this reason the crossing of parts, repeated notes, doubling of notes, arpeggio effects, etc., may be more freely introduced as the number of voices is increased. When six or more voices are employed, consecutive fifths are allowed when the roots of the chords move a fourth:

Ex. 130.

It would be superfluous to give a complete set of examples in all orders of counterpoint in five, six, seven, and eight voices. The following cover all necessary ground. They have been selected from various sources and should be carefully examined.

FIRST ORDER IN FIVE PARTS.

Soprano.

Alto.

Alto.

Tenor.

Bass.

FIVE ORDERS COMBINED.

Soprano.

Alto.

Tenor.

Tenor. S.

Bass.



COMBINED COUNTERPOINT WITH FIVE VOICES
IN THE FIFTH ORDER.

Soprano.

Soprano.

Alto. S.

Tenor.

Tenor.

Bass.

The music consists of five voices: Soprano, Alto, Soprano, Tenor, and Bass. The first two soprano parts are in treble clef, while the alto, tenor, and bass parts are in bass clef. The music is divided into measures by vertical bar lines. The first soprano part starts with a note followed by a rest, while the second soprano part starts with a rest followed by a note. The alto part has a single note. The tenor parts have notes with stems pointing down, while the bass part has notes with stems pointing up.



THE FIFTH SPECIES IN SIX OF THE PARTS.

S.

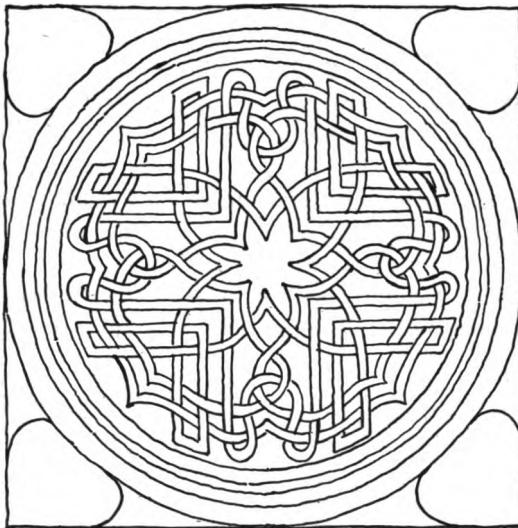
A musical score titled "THE FIFTH SPECIES IN SIX OF THE PARTS." It features six staves, each labeled with a letter: S., A., T., B., H., and F. from top to bottom. The staves are in common time (C). The music consists of various note heads (circles) and dashes, indicating rests or specific rhythmic values. The first three staves (S., A., T.) have mostly note heads. The fourth staff (B.) has mostly dashes. The fifth staff (H.) starts with a dash and then has note heads. The sixth staff (F.) has mostly note heads.

A musical score consisting of seven staves of music. The top staff is in treble clef, followed by two staves in common time, one in 13/8 time, another in 13/8 time, and finally two staves in bass clef. The music consists of eighth and sixteenth note patterns with various rests and grace notes.

EIGHT PARTS, WITH SEVEN IN THE FIFTH SPECIES.

S.

A musical score titled 'S.' consisting of eight staves of music. The staves are in various clefs (treble, common, 13/8, 13/8, bass) and time signatures (common, 13/8, 13/8, bass). The music features eighth and sixteenth note patterns with rests and grace notes.



CHAPTER X.

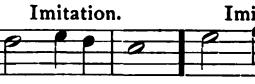
IMITATIVE COUNTERPOINT.

Contrapuntal imitation is a device in which one voice repeats, more or less exactly, a melodic pattern previously given out by another voice.

Every interval in the antecedent or model, should be answered by the same number of degrees in the consequent, or imitation; but, although the response should be in strict *diatonic* imitation, half-steps may be answered by whole steps, or vice versa.

EXAMPLES.

Ex. 129.

Model.	Imitation.	Imitation.
		

We advise the student first to construct a melodic figure over a subject of notes of equal value. This model may be written in any of the orders of strict counterpoint, but preferably the fifth, and the length of the model must depend upon the number of voices which are to enter. After the model has proposed the subject matter, or theme, it usually continues as an accompanying part to the

next voice which enters. The imitation may enter at any interval which will "work." Sometimes it enters before the first voice is through with its proposition. The *last* voice which enters may change any interval of the model, and may shorten or lengthen notes, if by this means a better cadence be found. The imitation may take place at any interval and at any distance. The model may be answered by exact contrary motion.

The following examples suffice to show the method of writing imitative counterpoint, and need no explanation.

Model.	Cadence.
Imitation.	
S.	

Musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part starts with a melodic line consisting of eighth and sixteenth notes. The Alto part begins with a sustained note followed by eighth and sixteenth notes. The Bass part consists of sustained notes. The vocal parts are separated by vertical braces. The vocal parts are labeled "S." below them. The score is on five-line staff paper.

Musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part features a continuous eighth-note pattern. The Alto part has a sustained note followed by eighth and sixteenth notes. The Bass part consists of sustained notes. The vocal parts are separated by vertical braces. The vocal parts are labeled "S." below them. The score is on five-line staff paper.

Musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part is silent. The Alto part has a sustained note followed by eighth and sixteenth notes. The Bass part consists of sustained notes. The vocal parts are separated by vertical braces. The vocal parts are labeled "S." below them. The score is on five-line staff paper.

CHERUBINI.

S.



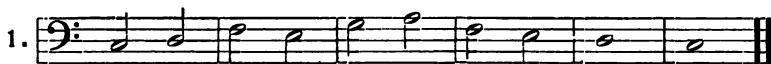
Free part.

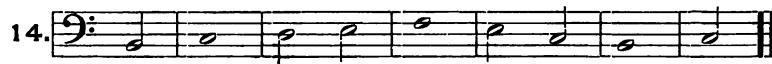
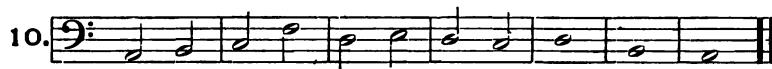
CHERUBINI.

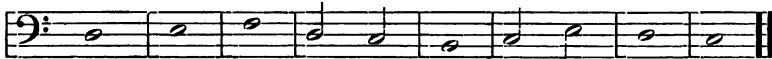
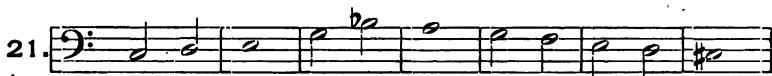
EXERCISES.

Write imitative counterpoint to all the subjects composed of notes of equal value, beginning with three parts. After three parts are handled with facility, more should be employed, until eight moving parts can be fairly successfully treated. The almost limitless combinations, which might be suggested for additional work, must be left to the discretion of the teacher. If the student has mastered the exercises outlined in these chapters, he is well prepared to take up the study of canon, double counterpoint, and fugue.

SUBJECTS.



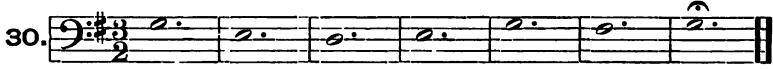


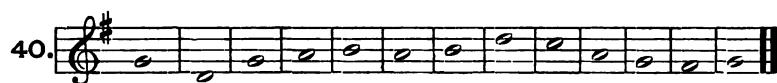
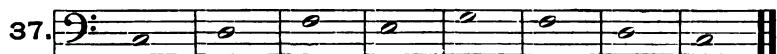
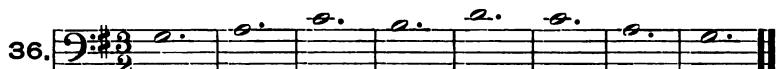
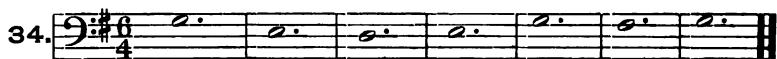


G. C. a.



C. F. d. e.

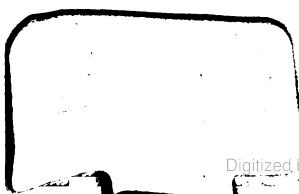
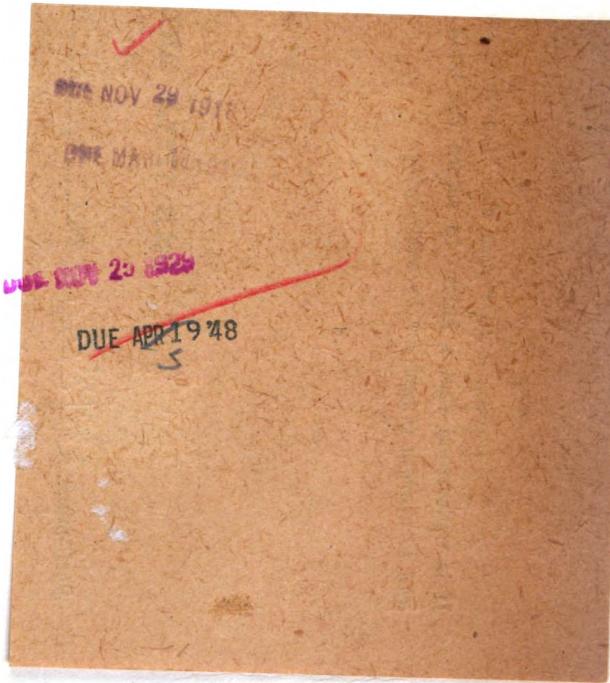




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